

# Adia

Words and Music by SARAH McLACHLAN  
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Guitar: Capo III

**Slowly**

*Verse*

Piano → Cm

Guitar → (Am)

Ab(add2) (F) (Fsus2) Eb (C)

A - di - a, I do — be - lieve — I failed — you. —

*mf*

Cm (Am) Ab (F) (Fsus2)

A - di - a, I know — I've let — you down. —

Gm (Em) Bb (G) Eb (C) Abmaj7 (Fmaj7) (F6)

Don't you know I tried — so hard — to

Eb (C)      G/B (E)      Cm (Am)      F7 (D7)

love you in my way. It's easy,

Eb (C)      Bb (G)

let it go.

Verse  
 Cm (Am)      Ab (F)      (Fsus2)

A - di - a, I'm emp - ty since you left  
 A - di - a, I thought that we could make

Eb (C)      Cm (Am)      Ab (F)      (Fsus2)

me.      Try - ing to find a way to car - ry on.  
 it.      I know I can't change the way you feel.

Gm7 (Em) Bb (G) Eb (C)

I search my - self and ev -  
I leave you with your mis -

Abmaj7 (Fmaj7) (F6) Eb/G (C) Bb/F (G/B)

- 'ry - one to see where we went wrong. — There's  
- er - y, a friend who won't be - tray. —

Fm (Dm) Bbsus2 (G5) Bb Eb (C)

no one left to fin - ger. There's no one here to blame.  
Pull you from your tow - er. I take a - way your pain. —

Ab (F) Fm (Dm) Bbsus2 (G5) Bb

There's no one left to talk to, hon - ey, and there  
I show you all the beau - ty you pos - sess

E $\flat$   
(C)B $\flat$ m/D $\flat$   
(B $\flat$ )A $\flat$ (add2)  
(F)

ain't no one — to buy — our in - no - cence  
if you'd on - ly let — your - self be - lieve

'cause  
that }

## Chorus

B $\flat$   
(G)E $\flat$   
(C)D $\flat$ dim7  
(B $\flat$ dim7)

we are born — in - no - cent. —

A $\flat$   
(F)Fm7  
(Dm)

Be - lieve \_ me, A - di - a, — we are — still

B $\flat$   
(G)Gm  
(Em7)D $\flat$ dim7  
(B $\flat$ dim7)

in - no - cent. — It's eas - y,

**Fm7**  
(Dm)

we all fal - ter. And does it mat -

The first system of the musical score. The vocal line (treble clef) has a key signature of three flats (Bb, Eb, Ab) and a common time signature. The lyrics "we all fal - ter. And does it mat -" are written below the notes. The piano accompaniment (grand staff) features a melody in the right hand and a bass line in the left hand. The first measure of the piano part has a chord of Fm7 (Dm) indicated above it.

1 G7 (E) 2 G7 (E) N.C.

- ter? - ter? -

The second system of the musical score. It consists of two measures. The first measure is marked with a "1" and the chord G7 (E). The second measure is marked with a "2" and the chord G7 (E), followed by "N.C." (No Chord). The vocal line continues with the lyrics "- ter? - ter? -". The piano accompaniment continues with a melody in the right hand and a bass line in the left hand.

*Interlude*

F7/C (D7/A) Eb (C)

The interlude section of the musical score. It consists of two measures. The first measure is marked with the chord F7/C (D7/A). The second measure is marked with the chord Eb (C). The piano accompaniment features a melody in the right hand and a bass line in the left hand.

Bb (G) Cm (Am) F (D)

The third system of the musical score. It consists of two measures. The first measure is marked with the chord Bb (G). The second measure is marked with the chord Cm (Am). The piano accompaniment features a melody in the right hand and a bass line in the left hand.

B $\flat$   
(G)B $\flat$ 7  
(G7)

'Cause we are born \_

§ Chorus

E $\flat$   
(C)D $\flat$ dim7  
(B $\flat$ dim7)

in - no - cent. Be - lieve me,

A $\flat$   
(F)Fm7  
(Dm)B $\flat$   
(G)

A - di - a, we are still in - no - cent. \_

Gm  
(Em7)D $\flat$ dim7  
(B $\flat$ dim7)

It's eas - y, we all fal -

Fm7  
(Dm)

To Coda ⊕

ter.

Does it mat - ter? \_\_\_\_

B♭sus  
(G)

B♭

E♭  
(C)Gm  
(Em)

Be - lieve \_ me,

A - di - a, \_\_\_\_

we are \_\_\_\_ still

Gm7

A♭maj7  
(Fmaj7)Fm7  
(Dm)B♭7  
(G)

D.S. al Coda

in - no - cent. \_\_\_\_

'Cause we are born \_

CODA

B♭  
(G)G7  
(E)

- ter? \_\_\_\_